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A CRITICISM OF J. S. BACH.

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No doubt the reader stands aghast on seeing himself confronted by the heading of these remarks, and probably will ask himself whether he has read the words aright, whether there can really exist a human being capable of questioning the absolute perfection in every respect of that worshipped divinity. But perhaps I am not the arrogant fault-finder, the insolent traducer, the horrid monster, he suspects me to be ; perhaps I am not deserving of excommunication from the congregation of the faithful. At any rate, before condemnation is pronounced upon me, I ought to be allowed to state my case.

First, then, I beg to say that I do not use the word "criticism" in the sense of fault-finding, but in the sense of "discrimination" and "right appreciation." Edmond Scherer asks : "Does not criticism consist especially in comprehending ?" Now, as true criticism is not fault-finding but comprehension, so true admiration is not self-stultifying prostration but again comprehension. No man, be he ever so great, can escape the heritage of humanity—imperfection ; nay, his very excellencies carry with them shortcomings. Hence the French phrase, "*Avoir les défauts de ses qualités.*" Well, grand, colossal, and wonderful as Bach was, he was nevertheless human, and this is equivalent to saying that he had the defects of his qualities.

Against the right appreciation, the full comprehension, of Bach militate two forces : on the one hand, the earnest students of Bach who are dazzled by his marvellous and unique contrapuntal craft ; and, on the other hand, the lip-worshippers who merely repeat what others say in order to give themselves an air of superiority with regard to artistic taste. These lip-worshippers remind me of a Berlin audience of which Mendelssohn writes in a letter of 1833, after playing Bach's D minor concerto at a concert. His words are as follows : "The applause after the last piece would not cease, and the people were so enraptured that I am convinced it pleased nobody."

Of course, 1833 was still before the regenerate time, although

the awakening was beginning. But can we unhesitatingly and without qualification call ours a regenerate time if we think of a full appreciation of Bach ? Consider the vast amount of his works, and then compare with it the little that is to be heard in church, concert hall, and home ! The large public is not touched by Bach ; it knows hardly more than his name. Of course, the lip-worshippers do not count. But even the appreciation of the serious Bach students is to a large extent unsatisfactory, being incomplete and indiscriminate (mark I say, "to a large extent," not "entirely"). The lamentable and, at first sight, incomprehensible fact is that Bach was always little known and greatly underrated ; and this must be admitted to be still the case if deeds, not words, are regarded.

Now to what is this state of matters owing ? I think to three causes. It is partly owing to the long-delayed publication of the master's works, and their subsequent publication in a form not easily accessible to everybody. Then it is partly owing to the prevailing taste in his own time and in later times. And lastly—here comes in the shocking part of my view—it is partly owing, and most likely chiefly owing, to the qualities of his style.

To begin with the first cause. During Bach's life extremely little of his artistic output got into print. Of the imposing mass of vocal music only a congratulatory motet ; of his organ compositions only canonic variations on the Christmas hymn, "*Vom Himmel hoch da komm ich her,*" and some preludes ; of his orchestral and other *ensemble* music nothing at all ; and of his clavier works no more than the four parts of "*Clavierübung*" (the chief ingredients of which are six partitas, the Italian concerto, and the Goldberg Variations), the "*Musical Sacrifice*," and the "*Art of Fugue*" (which appeared after the master's death, but the publication of which had been prepared by him). Unprinted remained the Passion oratorios, the Christmas, Easter, and Ascension oratorios, the B minor mass, the great Magnificat, and the countless church cantatas ; unprinted remained the unequalled organ preludes, fugues, toccatas, and sonatas ; nay, unprinted remained even the wonder of wonders, the "*Well-Tempered Clavier*." In short, excepting the congratulatory motet of

1708, nothing of the composer's works appeared in print until he was forty-one years of age; and when he died not a hundredth part of his works had been printed. During the fifty years that followed his death little was added—a collection of a hundred chorale harmonizations in 1764, a second collection in 1769, and later on an improved and enlarged edition of these, containing 370 numbers. In 1800 unmistakable symptoms of the progress which the recognition of Bach had made, especially during the last decade of the eighteenth century, showed themselves. In 1800 the Leipzig firm Hoffmeister and Kühnel, the predecessors of Peters, began the publication of the instrumental works of Bach; the publishers Nägeli of Zürich and Simrock of Bonn, too, thought that the master could not be ignored any longer; and Breitkopf and Härtel brought out some motets. At this time there appeared at last in print the "Well-Tempered Clavier," and not only one, but several editions. Forkel's "Life of Bach," published in 1802, helped, no doubt, greatly in drawing attention to the as yet very partially discovered genius. In England it was Samuel Wesley who from about 1808 worked with unparalleled ardour and perseverance for the recognition of his ideal. Bach's vocal compositions, which had fallen into neglect even at Leipzig, were brought forward by A. E. Müller, Thomas Cantor from 1804 to 1817. Then the enthusiasm cooled, the interest in Bach began to flag, and progress seemed to be stopped. In 1828, however, Spontini produced at Berlin the Credo from the B minor Mass, an achievement that redounds greatly to the credit of the Italian master. The Magnificat and two short Masses were by this time in print. But the event that had the greatest influence on the spread and intensification of the Bach cult was the performance of the "Passion according to St. Matthew" by the Berlin Singakademie, under the conductorship of Mendelssohn, in 1829. This work was printed in 1830, and made its way quickly through Germany. The "Passion according to St. John" and six church cantatas followed. And thus the cause went on prospering, although very slowly, and in 1850 the Bach Society was founded, to which we owe the complete edition of the master's works. I called this edition not easily accessible to everybody for two reasons: because it is too costly for light purses, and because it is a critical, not a practical, edition. Now, however, the number of works by Bach, especially vocal works, published at a moderate price, and suitable for performance, is increasing. Although there were, as I have said, unmistakable symptoms of progress in the recognition of Bach and the continued prospering of the cause, the progress was nevertheless extremely slow and narrow, the recognition being confined to a select few. Who could assert even in the twentieth century that the master had become popular or had gained the ear of a large public?

Now I come to the second cause: the prevailing taste of Bach's time and the prevailing tastes of later times. Bach's fame during his lifetime did not extend much beyond middle and north Germany, and it was the fame of an organ virtuoso, and to some extent, but a much less extent, the fame of a writer of organ and clavier music. Here and there an admirer of his vocal compositions might be found, but as a rule these were regarded as confused and turgid. After the composer's death the admirers of Bach dwindled down to a very limited number, consisting mainly of his pupils and the pupils of his pupils. The so-called "gallant style," with its pleasing melodiousness, clear symmetrical structure, and light-textured harmonic accompaniment, which had been gaining ground more and more, became about the middle of the eighteenth century the prevalent style, and caused the productions of Bach to be depreciated and forgotten. Even two of his sons—Carl Philipp Emanuel (the Berlin or Hamburg Bach) and Johann Christian (the Milan or London Bach)—forsook their father's style. Johann Christian went even so far as to call his father an old wig. It is an egregious mistake to regard Johann Sebastian Bach as a representative of the music production of his time. We may regard Handel, although he stood high above his contemporaries, excepting Bach, as such a representative. J. S. Bach cannot be regarded even as a

representative of German music production. Indeed, Bach stood alone in his time, as he has stood alone ever since. Hence it was that Leipzig, where the master lived and worked so long, was as little aware of his real greatness as his contemporaries at a greater distance. Hence it was that posterity for a time almost entirely forgot him, and that it came to Mozart as a revelation when some motets of Bach were shown him at Leipzig in 1788. Everyone has had opportunities to become aware of the diversity of Bach's style from the styles of the later masters. The solitariness of his position in his own time is not so generally understood. His style had nothing in common with the styles of the contemporary French dramatic and harpsichord composers, the successors of Lully and Chambonnières, of whom Rameau and the somewhat earlier Couperin (le Grand) were the most notable. It was also quite distinct from the contemporary Italian styles of the two Scarlattis, Marcello, Lotti, Caldara, Vivaldi, Durante, Leo, Vinci, and Pergolesi, to mention only a few of the then flourishing celebrities.

But what about contemporary Germany? In this respect Bach's position is least of all understood. Apart from the many Italians that wrote for Germany, the style most widely cultivated by German musicians and the most popular was lighter than Bach's, as can be illustrated by the older Kuhnau and Keiser, and by the more strictly contemporary Telemann, Graupner, Abaco, Mattheson, and others, some of whom—especially Telemann—were better known and had a greater reputation as composers than Bach. But the latter's style not only differed from the most popular and most widely cultivated style, it differed even from the style of the school out of which more particularly he issued; differed from it by immense technical developments, powerful individuality, sublime ideality—in short, transcendent genius.

Now I approach—and do so not without fear—the third cause: the nature of Bach's style. That is, the critical part of my remarks, which in my eyes is the delicate, in those of others may be the scandalous part.

Bach was the acme of a movement—the instrumental contrapuntal movement. He constitutes the summit of this movement as Palestrina constitutes the summit of the vocal contrapuntal movement. Both closed a movement, a period; but there were differences between the two—great differences. Palestrina closed a period, but did not open another or influence another. Bach, on the other hand, although only a perfecter of old forms, not an originator of new ones, was in harmony and expression a path-opener, who, not immediately, but later on, exercised a profound influence on the development of the art. Bach's style was an instrumental style, and not an instrumental style generally, but an organ style in particular. He was brought up in the midst of organ players and composers for the organ. He went to Hamburg and Lübeck to hear the best players, staying in the latter place for several months to profit by the example of the greatest organist of the time—Dietrich Buxtehude. But he did not stop there; he studied also the works of the great organists of the past—Frescobaldi, Pachelbel, and others. It is true he studied also the works of composers who wrote for other instruments and for voices. We know, for instance, that he studied the works of some of the French composers for the harpsichord, and some of the Italian composers for the violin; but though these studies may, no doubt, have modified his style to some extent, they did not induce him to adopt the procedures of these masters to a large extent, still less to adopt them bodily. We may say of his style that it was a sublimation of all the best organ styles before him, and that when writing for other interpretative *media* than the organ, he did not abandon his organ style, but merely adapted it more or less to their natures. Of Bach, Hans von Bülow remarked: "With him we must always remember that when he composed works for the clavier, the organ dominated his imagination; with Beethoven it was the orchestra; with Brahms it is both." But the organ dominated Bach's imagination not only when he wrote for the clavier; it dominated it also when he wrote for voices. Now it is obvious that an organ style applied to

vocal writing must lead to a great deal of ineffectiveness, and that we often find this in Bach's works is undeniable. Much that reads well disappoints in the performance. But there is another cause of the ineffectiveness of much in Bach's works; that is, the excess of ingenuity. I call it an excess because it exceeds the amount of ingenuity required for the expression of a pure thought or feeling, for the production of a pure aesthetical effect, and is therefore ingenuity for ingenuity's sake, an overcoming of difficulties for the pleasure of overcoming them, a combining and interweaving for the delight of the play it makes. The chorus "Glory to God in the Highest" from the Christmas oratorio may be cited as an illustration both of the misapplied instrumental style and the excessive contrapuntal luxuriance.

Of course, no other composer has as much poetry, emotional warmth, and expressional power in his fugal counterpoint as Bach. And the quantity is not only comparatively, but also absolutely, great. Still, marvellous as is the amount of poetry, emotional warmth, and expressional power in Bach's fugal counterpoint, it is nevertheless too small if we compare it with the large humanity and abounding poetic nature of the man. It could not be otherwise. Fugal forms fetter the imagination and the emotional expression, and the constraint they exercise cannot be overcome by even the most transcendent genius. It seems to me indisputable that where you have fugue (including all canonic devices), form and expression are far from covering each other; that, in fact, the greater the reconditeness of the fugal counterpoint, the greater the amount of non-expressional content of the music. In saying this I do not overlook the important fact that fugal forms are often powerful means of expression, more powerful than any other in the particular circumstances could be.

Apart from this discrepancy between the formal and the expressional, which is to be found in all kinds of compositions, shortcomings from ideal perfection are more frequent in the vocal than in the instrumental works. One of these is the equally important accompanying parts which prevent the solo voice from obtaining its legitimate prominence. Other shortcomings are forms of design and expression adopted from fashions of his time that rightly became obsolete in the next generations, not being in accordance with the eternal natural laws. Bach's cantatas furnish innumerable examples. Musicians, however, are wonderfully ready to overlook or excuse aesthetical faults when they admire compositions as absolute music, or, let us say, as compositions.

In the year 1737 there appeared in the periodical *Der kritische Musikus*, edited by J. A. Scheibe, a characterization of J. S. Bach, among a series of biographical notices pretendedly contributed by a touring musician. But this characterization, which led to much controversy, even to some pamphlets, was undoubtedly by the editor himself, who afterwards stoutly defended the original statement. The good faith of Scheibe has been impugned because he failed in a competition of which Bach was a judge. But this attack is based on mere suspicion; neither internal nor external facts justify it.

Here is a short extract of the statement in question: "This great man [Bach] would be the admiration of whole nations if he had more pleasingness; and if he did not deprive his pieces of naturalness by turgidity and confusedness, and obscure their beauty by too great art. As he judges by his own fingers, his pieces are exceedingly difficult; for he demands that singers and instrumentalists should do with their throats and instruments what he does on the clavier. This, however, is impossible. . . . In short, he is in music what formerly Herr von Lohenstein was in poetry. Turgidity has led both from the natural to the artificial, and from the sublime to the obscure. And one admires in both the hard labour and the extraordinary painstaking, which have been applied in vain, because they run counter to reason." There is much in this with which it is impossible to agree. The comparison with von Lohenstein, for instance, is ridiculously unjust. But although the writer was infelicitous in the expression, the underlying thoughts contain some truth. In

fact, what Scheibe tried to express was felt and also imperfectly expressed by others in the eighteenth century. There were some also who compared Bach to Newton, Michael Angelo, Dante, and Dürer, emphasizing at the same time the profundity of his science and learning; and those who extolled the profundity of his science and learning thought it necessary to assure their readers that the master was by no means without a proper artistic sense. Do you think that because fewer venture to think or dare to express what they feel, the state of matters is very different in the twentieth century? I recommend for reflection the following aspect of the Bach problem: "In how far is the smallness of the number of true Bach worshippers owing to certain qualities and shortcomings in the master's style?"

Gentle reader, although I have said what I wished to say, I dare not stop here. My reputation—nay, my life and limbs—are too dear to me. So I beg to be allowed to add a coda.

The musician cannot but be filled with wonder by Bach's mastery, to which the greatest contrapuntal problems seem to be child's play; and yet this supreme mastery is but a part of what constitutes Bach's greatness. Ambros puts the case very strikingly when, speaking of the master's playful handling of the greatest difficulties, he remarks: "He creates incomparable tone-poems, which at the same time—as it were quite accidentally—are also extremely ingenious fugues, canons, etc." In short, Bach's profoundness is not solely of the intellect—it is of the heart and imagination as well. His art is the offspring of a large-souled man. I agree with Hans von Bülow: "Bach is the real musician of the future, for he will be still admired when many others are long forgotten and turned to dust."

THE PROSPECTS OF AN ENGLISH OPERA.

FOR years there has been dangled before the eyes of music lovers in England an elusive project for establishing a national opera house in London. Three years ago it was discussed by the County Council; lately again it has been mentioned and politely put aside in Parliament. But nothing can or will ever be done until people in general realize the necessary conditions under which such an institution can be conducted. It cannot and will not pay. Grand opera does not pay in Germany, and certainly will not pay here. English people will always have the best of everything, and the best of artists are, not unnaturally, expensive. Besides, the salaries of the regular staff would have to be higher than they would be abroad, and we cannot be sure of such regular attendance as is the case in capitals which have formed a tradition of opera-going.

Therefore, we may rest assured that an opera house will not pay. Then, says the average Englishman, what is the use of starting it at all? He has no sympathy with institutions that cannot be put upon a sound business footing. They are apt to become the home of faddists. If a thing is really wanted as a pleasure, people enough can be found to pay for it.

True enough all this would be if that were all; but in our generation men are beginning to recognize in art an influence higher than that of a mere side show in the World's Fair. A few decades ago the great pictures of the world were mostly in private hands, and kept for the pleasure of the wealthy connoisseur. Now they are gradually and surely becoming the property of the public. Not only in London, but also in the chief provincial towns, great public art galleries are springing up side by side with free libraries. Rich and generous men have pointed the way by giving their collections to form a nucleus, and the people, as each generation passes, appreciate more and more the value of their artistic heritage. No one questions now the reasonableness of supporting such

public institutions out of public funds. There is no difficulty in getting even special grants of money when it is a question of erecting a stately building to contain a collection, or of preventing some great art treasure going out of the country. It is considered a proper part of the dignity of England that every Englishman should have an opportunity of indulging his taste for pictures. It is a good thing that he should be brought face to face with the high ideals and supreme achievement of genius. It is even desirable that he should be educated, as far as may be, gratuitously, to render him capable of enjoying such pleasures.

And we ask a similar consideration for music. The taste for music is certainly as general as that for painting; its influence is as genial and excellent as that of the sister art. Therefore we contend that an opera house should be recognized as another form of national gallery.

The principle is admitted abroad. The Emperor of Germany maintains at least three opera houses out of his private purse. Each petty capital of a German state boasts its lyrical theatre, and it is the tradition of these states that the deficits yearly incurred shall be made good from the resources administered by their chief.

London alone, the greatest capital of them all, possesses no regular opera house, and has been hitherto dependent upon foreign establishments for the majority of her artists, all her conductors, and many of the members of her opera chorus.

No one who has been present at the late performances of "The Ring," under Dr. Richter, can help feeling what a pity it is that such an orchestra as this cannot be organized as a permanence in London.

Of course, a foreign conductor we must have, for no Englishman has had the opportunity of acquiring the necessary experience in opera-conducting. Who could be better, if he would come, than the great German, who has made his home amongst us already, and is so well known and so well liked everywhere in England? Instrumentalists we have in plenty. In fact, the members of Dr. Richter's orchestra at Covent Garden are nearly all Englishmen. Singers too there are, of first rate calibre. In a very few months a permanent opera could be organized and set going, if we simply used the forces already available here in London. The only one thing that is wanted is money to cover the inevitable deficit. A new opera house can wait. It would be time to think of that when the institution is a thorough success. A beautiful home for English opera has been already built in London. Though now diverted from its original purpose, it might still be available, should the occasion demand. The thing is to develop a large *répertoire* and prove that such music can always secure its public.

When the question was discussed in the papers and before the County Council some years ago, it was calculated, on presumably good grounds, that the cost of a suitable building would be about £100,000, and that a further endowment of £10,000 for a proposed period of eight years would be required. To one speaking, as the writer does, without special knowledge, these figures appear exceedingly modest.

But however that may be, the question is how the large sum of money inevitably necessary can best be raised. The traditions of England would not allow of its being made a charge on royal revenues; the financial support of public institutions comes direct from the State. It was Parliament that by its vote of £60,000 founded the National Gallery, although the scheme was due to the initiative of George IV.; and it is Parliament that always votes the necessary funds required to supplement the patriotism of private donors, and to keep the Gallery in a state of repair to this day.

It is to the Government, then, we must look to meet so great a national want. In the end certainly, but not necessarily at first. The opposition to such a scheme, while it was a novelty, might be too considerable. There have always been a large number of our fellow citizens to whom theatres are abhorrent. How far the old Puritan spirit still survives in its pristine vigour may be an open

question, but it is always there, and would most naturally and rightly oppose the application of public funds to any such purpose. If the conscientious opposition were serious, it would be far better to appeal to the private patriotism of individuals than to attempt to wring gifts from a half-hearted public. There is scarcely a great institution of any kind in England which did not have its founder, and here is a chance for any millionaire to win the thanks of future generations in a way that will not easily occur again.

If the undertaking is a success, you say. Of that there is really no question. If anything is clear about the tendency of the world about us, it is that the taste for orchestral music is growing by leaps and bounds. We may rest assured that the opera house will quickly become the centre of English musical life, as it is elsewhere on the Continent. Then there will be no difficulty in looking to the state for such assistance as is required to keep the efforts of private generosity up to the necessary average. The opera orchestra, which will be one of the finest in the world, will be too legitimate an object of national pride to allow of it being starved in the interests of any party economies.

But if there is no single wealthy man awake to this unique opportunity of rendering signal service to his country, how shall the money be raised? The question has a significance outside the initial difficulty of collecting it at all, because it will most vitally affect the management. The contributors must undoubtedly form a Board, which will exercise a general control, similar to the royal control in other countries. The fewer the contributors the more practical the Board. If they are men likely on other grounds to inspire confidence, it will be more easy to deal with the inevitable bickerings and cabals which plague the life out of the opera-manager.

Therefore, we should chiefly desire a small number of "founders," and those men of great wealth and influence. But if such are not to be found, the money may still be collected in smaller sums. The difficulty will be that all such contributors will expect, and fairly expect, privileges, and these privileges will heavily tax the paying power of the house.

To give this control over to any established body, even in the limited sense of appointing the necessary managers, would be a mistake. The English have no public aptitude for art criticism, and little confidence in their own opinions when formed. Nor should we feel anxious to found another "academy" for matters musical. The most excellent artists have a tendency, as every one knows, to become a clique after a few years of corporate existence.

Short of the establishment remaining in the hands of the Government as an ordinary government office, dependent upon the public funds, money interest, the holding of what we may call founders' shares, would seem the only possible basis for the board of control. Founders' shares might become to a large extent divisible, but in such cases the holders should elect their single representative. Of course, the word "share" is not used with its usual associations; the house will not pay itself, much less give a commercial profit, if it be run on the scale which England has the power and right to expect.

And it must be a real English opera house. We want no more alternations of German, French, and Italian. If the people of Amsterdam can hear the works of the great composers in Dutch, is it too much to expect that Englishmen should enjoy equal facilities? There are many of the first singers in the world perpetually singing German and French to the neglect of the language in which they were born, and nothing has done more than this foolish tradition to make operatic music an exotic plant on English soil.

If a new English opera house can secure for us the best forces that London has to show, with an extended *répertoire*, and a first-rate conductor, there can be no doubt that before long it will become a leading feature of our national life, and, as time goes on, perhaps even do away with the reproach which has lain so long upon the musical efforts of English-speaking countries.

E. D. R.

-EDWARD I.—VII.

COURT MUSICIANS.

WHEN Edward I. conferred the honour of knighthood upon his son at the Feast of Whituntide, 1306, there were six kings of the minstrels, among whom Le Roy Robert, the English king of the minstrels, to whom special payments at various times were paid by the Crown. In Chaucer's "Squire's Tale" we read of the minstrels who played before King Cambuscan as he dines in state :—

"Ther as they sownen diuerse instrumentz,
That it is lyk an heuen for to here."

And as Chaucer was squire to Edward III. he undoubtedly framed his picture according to the customs of the English Court.

The names of the minstrels who played before the King at this Whituntide Feast have been preserved: the minstrel kings come first and some of the principal minstrels, finally the *menestrels de la commune*. In 1271, shortly before Edward became king, he went to the Holy Land, taking his harper with him, who when his master was wounded at Ptolemais rushed into the room and killed the assassin.

In 1315, during the reign of Edward II., many dissolute persons assumed the character of minstrels; hence a royal decree was issued to prevent such persons visiting houses of prelates, earls, and barons under false pretences. Minstrels wore a particular dress; hence in the story related by Stowe of the woman who entered into the great hall of Westminster while Edward II. was solemnizing the Feast of Pentecost (1316), "riding on a great horse, trapped in the minstrel fashion."

In an old record of the household ordinances of Edward II. we find the following :—

"There shalbe ij trompetors and two other minstrels, and sometime more and sometime lesse, who shall play before the kinge when [it shal] please him. Thei shall eate in the chambre or in the hal as thei shalbe commaunded; thei shal have wages and robes each according to his estate at the discretion of the steward and thresorer."

Concerning music and musicians at the court of Edward III., we can find no records, excepting the names of four "Mynstrals" in a schedule of names (1368) of the king's household, for whom robes for Christmas were to be provided; it included Philippa Chaucer among the "Damoiselles" and Geoffrey Chaucer among the Esquires. The four names are as follows :—Richard Markham, Joh. de Bukyng-ham, Nich. Trumpour, and Joh. Deuyns.

The band of Edward IV. consisted of "minstrelles thirteene, thereof one is Virger, which directeth them all festyvall dayes in their statyones of blowings and pypings to such offyces as the offyces might be warned to prepare for the King's meats and soupers; to be more redyere in all services and due tyme; and all thes sytyng in the hall together, whereof some be trompets, some with the shalmes and smalle pypes, and some are strange mene coming to this Court at fyve feastes of the year." And they had servants to "bear their trompets, pypes, and other instruments, and torche for wintere nightes, whilst they blow to support the chaundry."

Had Edward VI. grown up to man's estate there is little doubt but that music would have formed a special feature at his court. We know from his diary that he played on the lute, and he studied music under the famous composer and organist of the Chapel Royal, Christopher Tye, who dedicated his setting of the first fourteen chapters of the Acts of the Apostles "to the vertuous and godlye learned Prynce, Edwarde the VI." Among the dedicating stanzas occurs the following :—

"That such good thinges your grace might moue
Your lute when ye assaye,
Instede of songes of wanton loue
Those stories then to playe,"

the "good thinges" being the "stories of the actes" of the twelve apostles. Here, then, we have further confirmation of the fact that the prince played on the lute.

Of the household musicians of Edward VI. full details are, however, extant. There were two lutes: Philip and Peter van Welder; two harpers: W. Moore and Bernard de Ponte; two flute players: O. Rampons and P. Guye; three players on virginals: John Heywoode, Anthony de Chounte, and Robert Bewman; and one rebecke player: John Seuernicke, a rebecke being a small fiddle with three strings. Then there were sackbut and vyall players, minstrilles, and "Musitions Straungers," four Venetian brothers, and three others. The virginal player, John Heywood, was a singer in the service of Henry VIII. who in 1526 became "player on the virginals." He is said to have been "well benefited" by Edward VI. for "the myrth and quicknesse of his conceits." He was a learned man, too, for on the coronation of Queen Mary he sat "in a pageant under a vine, and made to her an oration in Latine." The date of his death is not known, but in 1587 Thomas Newton speaks of him as "dead and gone."

With Charles I. Lanieri was appointed Master of the Music, and gradually when violins were introduced the constitution of the band materially altered. To compare the picture of the olden time with its sackbut, viol, and virginal players with that of the present day, we give a *résumé* of the band of King Edward VII. which after September 29th will cease to exist. It consists of thirty-four performers: seventeen string (including the leader, Mr. A. Gibson), fourteen wind, and three more for percussion and harp (Miss M. Timothy, the only lady in the band); and, last but not least, must be named the Master of the Music, Sir Walter Parratt.

EDVARD GRIEG.

On the fifteenth of this month the gifted Norwegian composer will celebrate the sixtieth anniversary of his birth. Among the instrumental works which he has written since his Opus 1, "Four Pieces," was published, there are many which have become world-famous: the pianoforte concerto, of the lyrical pieces the "Norwegian Bridal March" and the "Berceuse, the 'Peer Gynt' Suite (No. 1), to name only the principal. It is, however, as a song-writer that Grieg has, perhaps, achieved highest fame; but from such a mine of wealth any attempt to single out certain numbers would, indeed, be a difficult task. Grieg, like Chopin, has for the most part worked in small forms, but his art work is not on that account small: it is delicate, beautiful, and in its way unique. To some composers fame only comes after their death; Grieg, happily, has been appreciated during his lifetime. In celebrating his sixtieth birthday Grieg may look back on his art career with pride, and feel that his name will be held in honour and in long remembrance. The composer is a man of simple tastes and habits, and the celebration will probably be of a quiet, homely character, unless the city of Bergen—of which, by the way, Grieg's father was formerly English Consul—should propose to mark the event by some public demonstration. A fund is being raised, which is to bear the name of Edvard Grieg, and it will be at the free disposal of the composer to dispose of in whatever way he deems suitable. Grieg's many admirers in Great Britain will be glad to know that contributions can be forwarded to John Grieg's Verlag, Bergen, Norway, up to June 5th; also to the firm of C. F. Peters, Leipzig. The list of names of the committee includes those of C. Berner (President of the Norwegian Parliament), Otto Blehr (Prime Minister), consuls of many European cities, and eminent Norwegians in art, literature, and commerce.

MUSICAL EVENTS IN PARIS.

ADELINA PATTI IN PARIS.—REVIVAL OF
"WERTHER."—MUSICAL EVOLUTION.

Two highly interesting musical events took place in Paris during the month of April: the Gala Concert at the Trocadéro, given by Coquelin aîné, on the 22nd, for the foundation of the Maison de Retraite des Comédiens; and the *reprise* of Massenet's "Werther" at the Opéra Comique on the 24th.

Nearly all the best artists from the Opéra, the Opéra Comique, and the Théâtre Français, not excluding the dancers, co-operated in making the programme of the Gala Concert extremely attractive; but the greatest expectation of the crowded and select audience was concentrated in the re-appearance of Adelina Patti and Tamagno.

As for the great diva, who was enthusiastically received, it is wonderful how her voice still preserves its incomparable suavity in the middle register. The same, however, cannot be said about the upper register of her once so delightful soprano. I cannot really understand why the celebrated songstress insists upon singing the Jewel song from "Faust" and the air from "Traviata," requiring absolutely the vocal elements which are no longer at her disposition, whilst she can yet sing in the most delicious and perfect manner such songs as "Voi che sapete" from Mozart's "Figaro," admirably suited to the actual compass and volubility of her delightful voice, as well as to the peculiar charm resulting from the harmony of her graceful appearance and her artistic way of delivering whatever she sings. Of course, she was enthusiastically applauded and recalled numberless times, because, *après tout*, Adelina Patti is the *enfant gâté* of the Parisian public.

Tamagno met also with an enthusiastic reception on singing the air from "Aida," and scored a great success afterwards in a duet from "Guarany" with a so-called Italian *prima donna*, but in reality a Bohemian lady, Signora Giovannina Russ. Undoubtedly this Signora (?) is endowed with a beautiful soprano voice, but her singing method is not to be commended as Italian *bel canto*. Tamagno's voice is indeed a phenomenal one in respect of its great compass and power, especially in the high register; but I cannot bear its nasal sound, nor his somewhat vulgar style of singing and acting.

The trio from "Guillaume Tell," "La Preghiera" from Verdi's "Otello," sung by artists from the Opéra and the Opéra Comique, also several pieces played *unisono* by ten harpists of both sexes, led by their celebrated master Hasselmans, deserve special mention. Quite electrifying was the Gavotte danced by Mmes. Sarah Bernhardt, Bartet, Réjane, and Wyls, having as partners MM. Coquelin aîné, Fugère, Le Bary, and Noblet.

It was a most interesting concert, full of delightful surprises, and the pecuniary result exceeded every expectation. The sale of the programme and of the poem "Le Verger," expressly written by Rostand and beautifully declaimed by Coquelin aîné, together with the general receipts and some presents, made up the round sum of 68,000 francs.

The *reprise* of "Werther" has been a new triumph for Massenet; and, indeed, it may be considered his masterpiece, in which the evolution of his style, already indicated in his score of "Esclarmonde," is clearly displayed. Here, for the first time, Massenet pays tribute to the dominating Wagnerian imitation of Gluck, in giving more importance to the text and to the dramatic situations, making the music express them as naturally as possible; but Massenet's great merit in composing "Werther" is that, although following the modern tendency, he has not abjured his peculiar gifts of grace, of elegant euphony, and of true emotion.

"Werther" was produced for the first time on January 16th, 1893, at the Opéra Comique, Place du Châtelet, under M. Carvalho's management. I was present, and Charles Gounod was in a box near by. From the first to the last scene of "Werther" the author of "Faust" was quite excited,

and repeatedly expressed to me and my wife his great and sincere admiration for the new work, explaining to us every mark of originality which he noticed.

In fact, although Massenet has never resided in Germany, even ignoring the German language, a peculiar stamp of "Werther's" music is the German character of its expression. That is what the French call a *sentiment intime*—in other words the manner of expressing human feelings in a deep yet not exuberant manner, except in the moment of culminating passion. This identical colour of music and drama, the transcendental secret power of every musical masterpiece, has made the opera of "Werther" everywhere understood and appreciated.

The new interpretation has proved excellent in every respect. Mme. Marie de L'Isle, as Charlotte, is simple and gay in the first act, tender afterwards, serious, and finally passionate and moving at the end of the opera. The part of the young, cheerful, but sensible Sophie has found a capital interpreter in Mme. Marguerite Carré, who looks the part exceedingly well. M. Beyle renders full justice to the difficult rôle of Werther, and MM. Allard and Vieulle are excellent as Albert and the bailiff. The orchestra, under the *bâton* of M. Luigini, is quite equal to its task, and the new *mise-en-scène* again reveals M. Carré's great talent in that department. It is a brilliant and artistic success, and "Werther" will surely remain for a long time in the *répertoire* of the Opéra Comique.

On Thursday, April 30th, the Société des Grandes Auditions Musicales brought out the "Missa Solemnis" of Beethoven at the Nouveau Théâtre in really *solemn* style, under the direction of M. Cortot. The well-known story of this immortal work comes back to my memory every time I write its name. The Mass was begun in 1818, but only finished in 1822. Beethoven, who was unskilful in matters of business and short of money, had the idea of publishing it by subscription. He sent circulars to all the potentates, princes, and amateurs of Europe. The result was a great failure, only seven persons having subscribed—namely, the King of France, the King of Prussia, the Emperor of Russia, the King of Saxony, the Duke of Hesse-Darmstadt, the Prince Antoine Radzivil, and the Caecilien-Verein of Frankfurt. The total sum of the subscription amounted to 350 ducats, out of which Beethoven had to pay sixty florins to the copyist. That was the price the unfortunate immortal composer got for a work considered as one of his masterpieces!

By the way, I must mention an interesting symptom of musical reaction which indicates that, after all, the public prefers spending the evening listening to some clear melodious music not requiring study and meditation for its appreciation. I mean the re-appearance of some popular operettas which have been shelved during the many years of Wagnerian invasion. For example, the *reprise* of "Orphée aux Enfers," by Offenbach, at the Bouffes Parisiens last autumn obtained an enthusiastic revival; the once so popular "Giroflé Girofla," of Charles Lecocq, is now making a great deal of money at the Théâtre de la Gaîté; whilst "Le Sire de Vergy," a new charming operetta by MM. de Caillavet et Robert de Flers for the text and Claude Terrasse for the music, attracts a large audience every night at the Variété.

The melodious operetta is a sunbeam for the general and non-musical public which goes to the theatre to refresh the mind after the hard work of the day. They prefer to hear what they can understand and enjoy at once, instead of being obliged to unravel the complicated knot of counterpoint and often hazardous harmony, and to find out the way through the modern musical labyrinth to a simple and plain melody. Certainly the music of Wagner and his imitators and that of Offenbach and Lecocq mark the two antipodes in art. But in the middle of the seventeenth century, through the fusion of popular music with the classic compositions of the severe contrapuntists, abhorring and despising each other, resulted, in Italy, the form of the lyric drama, which, perfecting itself, having generated so many masterpieces, lasted till the arrival of Wagner. It may also happen that by the fusion of the two

extreme styles of Wagner and Offenbach a new style of composition, including the melodic spontaneity of the one and the deep philosophical science of the other, may result. We are, perhaps, on the eve of a new musical evolution. Sooner or later it will arrive.

S. MARCHESI.

OUR MUSIC PAGES.

MORE than one composer has written music in memory of some brother artist who has passed away. For instance, everyone knows the beautiful "Erinnerung" of Schumann's, the date "4 November, 1847," written under that title, sufficiently explaining its meaning. Again, Tchaikowsky wrote his pianoforte trio in A minor to the memory of his friend Nicholas Rubinstein. Professor Reinecke has recently published a set of twelve pieces in memory of Cornelius Gurlitt, all of which are based on the notes representing the initials of his name. Of these we have selected three—Nos. 1, 10, and 4. In the first—the expressive "Dedication"—the opening notes (c, g) by their rhythmic grouping attract attention, and again, and still more forcibly, in the coda. No. 10, merely marked "*Andantino quasi Allegretto*," has both charm and refinement. No. 4—"A wreath for the grave"—expresses in sombre, yet not despairing tones, the sorrow of the mourners, the coda in major suggesting, however, rest and peace.

Reviews of New Music and New Editions.

Album de Six Morceaux pour Piano, par M. MOSZKOWSKI, Op. 31. (Edition No. 9,350; price, net, 4s.). London: Augener & Co.

AMONG modern writers for the pianoforte Moszkowski holds a high place: his writing is fresh, refined, and from a purely technical point of view always attractive. This *Album* will therefore be welcome. The first piece, Monologue, opens with a theme of recitative character, followed by one more animated. The music increases in passion, finally calming down in an expressive coda. No. 2, entitled *Mélo die*, is full of that quality which is so pleasing, and in some modern music so difficult to discover; and it is enhanced by ornamentation and tasteful accompaniments. No. 3 is a *Valse Mélancolique*, and there is a peculiarity in it which will soon attract the attention of the player. Throughout the piece the highest note remains a dotted minim D (the time signature is $\frac{3}{4}$), either struck or tied, thus forming a continuous upper pedal. For all that, there is no lack of melody below, and there are also beautiful and original harmonic effects. No. 4 is a *Scherzetto*, cleverly written and showy; No. 5 an *Impromptu* of dreamy, poetical character; and No. 6 a *Caprice* full of rhythmic life and taking melody.

Twelve Pieces for the Pianoforte, composed on Cornelius Gurlitt's Initials, C G, by CARL REINECKE, Op. 262. (Edition No. 6,340; net, 2s.). London: Augener & Co.

THE device of writing names of composers in music is an old one. Fesca commenced a movement of one of his quartets or quintets with the notes representing the letters of his name; and Spohr, notwithstanding certain evident difficulties, cleverly managed to do something of the same kind with his in the first of the three quartets, Op. 29. Then Schumann showed the musical possibilities of the name Gade. Professor Reinecke, however, in writing these pieces "to the memory of my friend," could only make use of the initials. The mere commencing each number with the notes c and g would have

been no remarkable achievement, but the composer has done more than this. No. 2, "The Passing Bell," for instance, is a stately funeral march, opening with the two notes in question; but as "Passing Bell," those notes sound alternately in the bass from first to last bar. No. 3, "Beati mortui sunt," is in form of a chorale, the bass answering the treble throughout in strict canon; the music is not only ingenious, but impressive. The numbers are not all sad and solemn; No. 8 is an "*Allegretto un poco scherzando*." And, by the way, the notes c and g naturally suggest the tonic and dominant of C major or minor; but here the key is F, and elsewhere the keys of B flat, G, F minor, and A flat are also used. These excellent pieces are short and easy, and they will serve to remind young players of two composers—Cornelius Gurlitt and Carl Reinecke, the one dead, the other happily still living—who have written so much music of educational value, yet at the same time most attractive.

Deux Caprices-Etudes, Fileuse and Toccatina, Op. 2 (Edition Nos. 9352A and 9352B; price, net, 1s. 6d. each); and *Deux Orientales*, Romance and Caprice, Op. 10 (Edition Nos. 9353A and 9353B; price, net, 1s. 6d. each). By S. STROJOWSKI. London: Augener & Co.

THE first of these pieces suggests a realistic effect: the hum of the spinning wheel; but, however clever the imitation, it would not of itself give real interest to the composition. But there is character in the music, freshness, and skill; it is altogether a delightful piece. No. 2, the *Toccatina*, has a double attraction. Like Schumann's famous *Toccatina*, it has technical interest, and though not easy, it does not make too heavy a demand on the player's executive powers; but it also possesses interest as regards the thematic material and its development. The *Romance* is based on a theme of Hungarian character, and the alternation in it between duple and triple measure gives to it a capricious aspect, while the various moods and unexpected modulations impart to the music a truly romantic colouring. The *Caprice* is a wild, wayward piece, interesting throughout, and full of excellent work for the fingers; though showy, the music is by no means commonplace.

Romance sans Paroles (Song without Words), for the Pianoforte, by ANGELO MASCHERONI. London: Augener & Co. To create a melody which charms by its simplicity is no easy matter, and composers who lack that gift are apt to speak slightly of anything which does not bear any outward sign of striving after originality. A pleasant, spontaneous melody will, however, always make its way, especially when, as in the one before us, it is tastefully presented, and agreeable not only to the ear but also to the performer.

Pezzi Originali per Organo, composti da FILIPPO CAPOCCI, Libro XII. (Edition No. 8742M; price, net, 1s.). London: Augener & Co.

THE composer, principal organist of the Arcibasilica di S. Giovanni in Laterano, needs no praise: the many pieces of his published testify to his skill; in his writing, too, there is always flowing, refined melody which leavens the whole. The first of the pieces in the Book under notice is a quiet, expressive *Andantino*, in which the rhythmic character of the middle theme in the relative minor offers very striking contrast to that of the principal theme, and yet without any feeling of patchiness. No. 2, an *Allegro Maestoso*, is stately, though not heavy: it contains some effective points of imitation. No. 3, *Melodia*, opens with a quaint theme in a minor, followed by one in the relative major, presented first with chord harmonies, afterwards with light figuration; it ends with an original cadence. No. 4, *Preghiera*, is smooth and flowing. The title "*Hymnus*" of the final number sufficiently indicates its character. It should be noted that all these pieces, as in the Book recently noticed, are not difficult.

Romance and Scherzo, for Violoncello with Pianoforte accompaniment, by HAMILTON HARTY, Op. 8. (Edition No. 5,553; price, net, 2s.) London: Augener & Co.

A BRIEF introductory *lento* leads to the *Romance*, the principal theme of which has character and rhythmic life; throughout the movement, indeed, rhythm plays a prominent part. Thus monotony is at any rate avoided; but, in addition, the music possesses freshness and healthy vigour. The *Scherzo* commences with a busy semiquaver passage for the 'cello, but soon a cheerful melody is heard, which at length gives way to one of somewhat quieter character in the sub-dominant. A cantabile expressive episode offers striking contrast, and then the *Scherzo* recommences, ending with a coda marked by effective alternations of *forte* and *piano*. This excellent composition gained a prize at the Feis Ceil of 1903.

The Scent of the Gorse, song, words by J. ANTHONY McDONALD, music by WALDO WARNER. London: Augener & Co.

"The scent of the gorse in the air Thro' all the sunny day" are the opening lines of the poem. For the scents and colours of nature there are no actual musical equivalents, yet by delicate harmonic effects, as here, the sentiment of the words can be strengthened. A change comes over the spirit of the music at mention of golden years "gone for ever and ever," but the cantabile *Andante con dolore* becomes an *Andante con tenerezza*, ending in impassioned style: the scent of the gorse brings back the golden days of love, which are thus "mine for ever and evermore." The song is expressive and grateful to the singer.

Handbook for Singers, by NORRIS CROKER. Third Edition. (Augener's Edition No. 9215; price net 2s.; bound net 2s. 6d.) London: Augener & Co.

THE author, a teacher of voice production and singing, is a practical man. He has said what he had to say in direct manner, without any padding, and the conciseness of the book has evidently helped towards its great success. A third edition has just been issued.

Musica and Musicisti, Rivista Mensile Illustrata. Milano: G. Ricordi & Co.

THE well-known *Gazzetta Musicale di Milano*, after flourishing for fifty-seven years (it was founded in 1845 by Ricordi), at the beginning of this year changed its shape, size, and title. It has, in fact, been transformed from a weekly paper to a monthly magazine, bearing the new name as given above, followed by the old one within brackets to remind readers of the connection. The four numbers which have already appeared contain interesting articles on Spontini, Berlioz, and Adelina Patti and her Craig-y-Nos Castle; while in the February number there commenced a valuable notice of Giacomo Puccini, the foremost Italian opera composer of the day, which is concluded in the May number. The magazine furnishes reviews of music and news from all parts of the world. The copious illustrations are extremely attractive, while the general get-up of the publication is excellent. A table of contents, however, to each number would, we think, be an improvement.

IN THE CONCERT ROOM.

THE later spring and earlier summer months constitute what is *par excellence* the London concert season. From the end of April until the middle of July our concert rooms are occupied afternoon and evening; a ceaseless procession of musicians passes before well-filled houses; there is music in plenty, there are plaudits and bouquets galore; but if at the end of it all one asks one's self what it all means the answer cannot but be disappointing. Does this whirl of activity in the musical world, so different from the placid state of affairs a few years ago, connote an upward tendency in the general standard of musical taste? I fear not; concert-givers tread a narrow and well-beaten track, guided only by a wish to please the majority of their patrons; the worship of beauty

for its own sake, which should be the animating idea of every musician, is a cult that finds few followers in a London concert room. It must be remembered, of course, that of the many hundred concerts given in London during the summer, a vast majority are purely commercial in aim, given either by agents who make a living by catering for the popular taste or by struggling artists who endeavour in a single afternoon to recoup themselves for having lavished their services gratis upon their friends during the past year. Nevertheless, it is disheartening to find in such a multitude of concerts so few that are really deserving of serious notice or of permanent record.

Choral music is so emphatically under a cloud just now in London that Sir Frederick Bridge and the authorities of the Royal Choral Society deserve the hearty thanks of the community for bringing forward at their last concert on April 30th a new work by one of the most highly esteemed of living English composers. Sir Hubert Parry's cantata "War and Peace" is a work of imposing dimensions, and if we cannot class it among his most honourable achievements, it yet remains a work of sterling musicianship and one that deserves to take a permanent place in the modern repertory. The poem, dealing with the obvious contrasts of war and peace, is well laid out for musical treatment; it is calculated to stir a composer's imagination without binding him down to a set method of treatment, and as such is better for its purpose than if it had more striking beauties of diction or more originality of thought.

Sir Hubert Parry has made admirable use of his opportunities. The two strongly differentiated sections of the poem lend themselves naturally to different methods of treatment. Thus in the War section the music has a grim harshness of utterance calculated to surprise those who have only known the composer in his suaver manner, while the triumphs of peace are celebrated in flowing strains of mingled grace and dignity. It will be generally felt that Sir Hubert is more at home in the more genial atmosphere of peace, though he shrinks from employing no resource known to modern music in his attempt to picture the horrors of war. Technically the work shows all Sir Hubert's old power and knowledge of effect; in the beautiful dirge "Blow, trumpets" he strikes that note of manly pathos of which he has so often proved himself a master, while the splendidly solid construction of the beautiful finale recalls the workmanship of "Blest Pair of Sirens."

The chorus throughout is handled with the utmost mastery; the melodic ideas, sometimes not particularly distinguished, but never falling below a respectable level, are developed with skill and accomplishment; and the music, in a word, has that ring of sterling sincerity which is the charm of Sir Hubert's best work. The solos were splendidly sung by Miss Agnes Nicholls, Mme. Kirkby Lunn, Mr. William Green, and Mr. Andrew Black.

Orchestral concerts seem to appeal mainly to winter audiences, and there are few of these to record, save those arranged for the glorification of special performers. The "Parsifal" Concert given at Queen's Hall on May 4th was as successful as was possible in the circumstances; but it is vain to pretend that a series of concert-room selections can present any adequate idea of a music-drama which depends as much as "Parsifal" does upon scenic accessories.

The Philharmonic Concert of May 14th introduced us to a distinguished American composer—Professor Edward MacDowell—who delighted everybody by the quiet, musicianly way in which he played his pianoforte concerto in D minor. The work itself—which, by the way, was first played in England by Mme. C. reño at the Crystal Palace three years ago—is an uncommonly good example of music of the second class. It is in no way distinguished by marked originality; but being content to keep the even tenor of its way in paths that have often been trod before, it pleases by the geniality of its invention, by its admirable musicianship, and by its clever and effective orchestration. The concert was further remarkable for the repetition of Mr. Frederic Cliffe's extremely able Norwich scena "Alceste," which was splendidly sung by Mme. Clara Butt. Mr. Arnold Földes played

TWELVE PIECES.

Dedicated to the Memory of his friend

Cornelius Gurlitt
(on the initials C. G.)

No 1. Dedication.

(Widmung.)

Carl Reinecke, Op. 262.

Andante semplice.

PIANO.

The musical score is written for piano and consists of six systems. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante semplice.' and the dynamics are 'mf'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as fingerings and articulation marks. The piece concludes with a double bar line and a repeat sign.



Nº 10. Andantino quasi Allegretto.

Andantino quasi Allegretto.

PIANO. *p* *legatissimo*

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The musical score consists of six systems of piano notation, each with a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4.

- System 1:** Treble staff begins with a melodic line featuring slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a simple accompaniment. Dynamics include *mf*.
- System 2:** Treble staff continues the melodic line. Bass staff has a steady accompaniment. Dynamics include *f* and *mf*.
- System 3:** Treble staff has a more active melodic line. Bass staff accompaniment is also more active. Performance instructions include *con grazia* and *un poco accel.*
- System 4:** Treble staff features a series of eighth-note patterns. Bass staff has a simple accompaniment. Performance instructions include *calando* and *a tempo*.
- System 5:** Treble staff has a melodic line with slurs and fingerings. Bass staff accompaniment is active. Performance instructions include *cresc.* and *f*.
- System 6:** Treble staff has a melodic line with slurs and fingerings. Bass staff accompaniment is active. Dynamics include *p*.

No 4. A wreath for the grave.

(Ein Kranz auf's Grab.)

Andante lento.

PIANO.

The musical score is written for piano in a minor key, indicated by three flats in the key signature. It consists of six systems of music, each with a treble and bass staff. The tempo is marked 'Andante lento.' and the initial dynamic is 'p' (piano). The first system includes the instruction 'espressivo ma semplice'. The second system features 'mf' (mezzo-forte) and 'dolce' (sweetly). The third system has 'cresc...' (crescendo) and 'p' (piano). The fourth system includes '3' and '4' markings above the staff. The fifth system includes '5' and '6' markings above the staff. The sixth system ends with 'pp' (pianissimo) and a double bar line with a repeat sign. The score is marked with various musical notations including notes, rests, and dynamic markings.

a violoncello concerto by Haydn in brilliant style, and Dr. Cowen conducted good performances of Beethoven's seventh symphony and Cherubini's "Anacreon" overture.

In chamber music the Joachim Quartet has had the field pretty much to itself, and its visit was fully as successful as in former years. It may be said, and it is said pretty plainly by some critics, that Dr. Joachim is no longer the violinist he was, that in the matter of intonation he is often grievously at fault, and that his technique shows unmistakable signs of the increasing feebleness of old age. On the other hand, he remains unquestionably a musician of superlative endowments, and where music of the noblest kind is in question his matchless powers of interpretation still keep him a head and shoulders above every other leader alive. So long as he chooses to play for us, I for one am content to listen to him with all his faults and failings thick upon him. The Joachim programmes this year included all Beethoven's post-humous quartets, and the way in which these were played was alone enough to justify all the enthusiasm which the great violinist's most rapturous admirers could show.

I must pass rapidly over the vocal recitals of the last month. Few of them produced any new music that is likely to be of permanent interest. Mr. Francis Harford has a keen scent for good songs, and at his last recital he sang several that deserve mention, chiefly Dr. Ernest Walker's fine setting of Tennyson's "Our enemies have fallen," Mr. Graham Peel's simple and beautiful "Emigrant," and others by Mr. H. B. Collins and Mr. Eric Chapman. Miss Grainger Kerr also introduced some good songs at her concert on May 11th, of which the best, perhaps, were a set of four by Professor MacDowell, and an attractive series by various Russian composers. Mr. Iles has initiated an interesting series of recitals of English music, the first of which was devoted to Dr. Cowen and the second to Sir Hubert Parry. Miss Alys Bateman, who gave an orchestral concert on May 4th, is a light soprano with an admirably trained voice. Her singing of the great air from "Die Zauberflöte" was a brilliant *tour de force*. Mr. Philip Newbury, who gave a concert at Queen's Hall on May 5th, has a remarkably fine robust tenor voice, but his style at present leaves much to be desired. Good work was done by Mr. Kelley Cole at Bechstein Hall on May 5th, and by Mr. Thomas Meux on May 13th. Dr. Ludwig Wüllner has given several recitals at various halls, compelling attention by his masterly rendering of the most difficult and exacting music, in spite of a voice of no particular beauty and the technical imperfection of his vocal method.

Among the pianists of the last month Mr. Frederic Lamond deserves the place of honour. His Beethoven recitals at Bechstein Hall have not been rewarded by large audiences, but they have delighted connoisseurs. Mr. Lamond, who left us some years ago a brilliant executant, has returned an artist of mature accomplishment. He has proved himself as a Beethoven player second only to Eugen d'Albert, broad and dignified in style, unerring in his musical instinct and master of every shade of expression. Herr Zwintscher, who has also given several concerts, is a musician of great natural endowments. His perfrigid style runs at times into exaggeration, but in his quieter moments he is a pianist of remarkable charm and individuality. As a composer, too, he deserves careful consideration. His violoncello sonata, played by himself and Mr. Herbert Withers at St. James's Hall on May 12th, has some admirable ideas in it, though it tends to prolixity, and the violoncello part is not effectively written. Decidedly better is the piano concerto, which he played on April 28th; this only needs to be better scored to take high rank among modern concertos. Mr. Julian Clifford, who gave a concert at Queen's Hall on May 6th, produced various compositions of his own, none of which was very striking, though his Concertstück in E minor, in which he played the solo part, was put together in a musicianly way.

Miss Marie Hall has speedily won her way to a place in popular favour, but her recent recitals have not revealed any new sides of her talent. Her technique is irreproachable, but her reading of classical music is as yet lacking in vigour

and individuality. At her recital on May 11th she made her first appearance as a leader of concerted music, taking the violin part in Sir Hubert Parry's trio in B minor, and showing a fine natural instinct for music of this kind, though it is early as yet to say whether she will develop into a second Norman-Neruda. Herr Kreisler's recitals have given further proof of his exquisite taste and impeccable virtuosity, and successful appearances were also made by two youthful violinists, Messrs. Hegedüs and Wolfsthal, neither of whom, however, can as yet claim to be much more than an accomplished executant.

RUBATO.

THE OPERA SEASON.

"DER RING DES NIBELUNGEN."

THE artistic success of the three cycles of Wagner's "Ring" at Covent Garden has given a new turn to operatic matters in London. Much ink has been thrown on too much paper during the last few years to prove that the Covent Garden syndicate was, and ever must be, without virtue, and that things would not be righted until some kind of permanent opera were established in London. The syndicate has worked silently and uncomplainingly towards perfecting its opera seasons. The bulk of its large profits has gone towards improving the stage itself, and this year much money has been spent in giving as fine Wagner performances as possible. If the syndicate could only get together a permanent troupe and orchestra for the grand opera season and for a season of opera in English, engaging the great singers as guests, the problem of opera in London would be solved without putting into operation any brand new remedy for our obvious operatic ills. The question of prices of admission would still remain, but in time, no doubt, it would be possible to lower them, for I believe it is a fact that the wealthy and fashionable members of the syndicate do not expect to pocket profits. At any rate, no great gain could have been made from the performances of the "Ring." The artists cost a deal of money, for some performances over £500 a night; new scenery had been painted and invented for "Das Rheingold" and "Die Götterdämmerung," and Dr. Richter had been given as many rehearsals as he required. He stipulated for twelve in the first place, but ultimately he was allowed as many as he wanted. In London those rehearsals cost much money. In other respects great care was taken over the performances. Lighting and scenic rehearsals with musical cues were innumerable. For absolute perfection more full rehearsals might have been held, for it was evident that the standard of the performances, apart from the merits of the individual artists, rose from cycle to cycle. Especially was this noticeable in the lighting arrangements. At the first cycle there was rather too sudden a change, although always it was carried out with strict adherence to indications in the score. Then, again, the orchestra improved week by week.

It seems ungrateful to indulge in even a small grumble, but I feel that what is wanted at Covent Garden is a kind of artistic head, someone who would take the place of Wagner himself in the old Bayreuth days. Splendid as much of the stage management was, here and there were details that might have been bettered without any additional cost. For instance, I strongly object to steps having been cut in every one of the rocks. Tenors and sopranos cannot be expected to clamber up and down impossible slopes, but it would be easy enough to arrange boulders so that they did not give the appearance of absolute steps. Nor is there any reason why Wagner's strange reptiles should have eyes like the lamps of an automobile. These are details, but a more serious matter for an artistic manager to take into account is the dressing of Wagner's music-dramas. At present this is a matter which is largely left to the principal singers themselves, who mainly follow the lead of Bayreuth. One has only to glance at the dresses of which the master himself approved to be reminded of the fact that he lived in the most philistine period of the plastic arts. His ideas remind me of the early Victorian

pictures of our own painters. Here and there an individual singer has departed from the German tradition, and with happy results. Herr Van Rooy is an instance in point. His Wotan in "Das Rheingold" and "Die Walküre" does wear strange, primeval, half-Vikingish armour, and is only spoiled by a curiously modern cloak, which perhaps has some unfathomable meaning, for Hagen wore one of the same pattern in "Die Götterdämmerung." The whole dressing of "The Ring" requires reconsideration. The pseudo-Greek draperies of Fricka, Freia, Brünnhilde, Sieglinde, and Guttrune should be abolished, or all the *dramatis personæ* should wear the same kind of costume. Then I should like different scenery. The sets painted for Covent Garden are beautiful in their own way, but the whole tetralogy should be mounted with more mysterious effect—at least all of it down to "Die Götterdämmerung," which is the most "real" of the music dramas. The stage-manager at Covent Garden had done wonders with the mechanical difficulties of the "Ring." The problems of "Das Rheingold" had been well solved. Those of the final scene of "Die Götterdämmerung," however, had been shirked—as a matter of fact, they are more or less shirked at Bayreuth. Mr. Nielsen, or whoever is responsible at Covent Garden, has attempted to make a scenic climax of the collapse of the Gibichung's Hall, whereas the real climax of the "Ring" is the rising of the Rhine and the joyful gambolings of the Rhine-maidens when at last the fateful ring is returned to them ("returned" is wrong, but let it pass). Wagner's stage directions as to the collapse of the Hall are rather vague, but the context shows that he did not want its destruction to be an important point, for the burning of Walhall and the new peace and good-will on earth are the real climaxes of the drama, and anything that distracts from this and draws away attention from the beautiful music is inartistic. Besides, there is the very obvious fact that the crowd who have witnessed the burning of Siegfried and Brünnhilde view the conflagration in the heavens with awe (according to Wagner's stage directions), so that anything like a total collapse, as at Covent Garden, is wrong. There the crowd rush off and give the impression that all the tribe of the Gibichungs has been destroyed. The actual burning of Brünnhilde and her horse seems impossible to realize on the stage. I do not see, however, that it should be so impossible as it invariably proves, here and in Germany. Why not take a suggestion from the stage directions in the 1848 version of the libretto of "Die Götterdämmerung," or, rather, "Siegfried's Tod"? In Mr. Ashton Ellis's translation I read, "The flames have met above the bodies, entirely concealing them from view." Would it not be possible to build a bigger pyre, and by using a steam curtain on which coloured lights played, as in "Das Rheingold," hide the fact that the real Brünnhilde, instead of mounting the pyre with her horse, disappears behind it? Lay figures could easily be hoisted on to the pyre, and the flames be made to shoot up so as to obviate any chance of seeing the dummy bodies too clearly. Sir Augustus Harris did try part of this, since instead of Brünnhilde marching straight off the stage she used to lead her horse behind the pyre. Unfortunately, one always saw her emerge the other side, and the illusion was marred; but at Covent Garden the stage can now be lowered in sections, and the Brünnhilde could make her exit beneath the level of the crowd, which should be big enough to screen operations. Immediately the artist has disappeared from view, when she is supposed to be mounting the pyre, the flames should increase, and for a moment she and her horse, in counterfeits, should be detected very faintly through the steam.

That I have dwelt at considerable length on the scenic arrangements is in its way a criticism of the performances, since musically they were so good that imperfections in other respects, which at one time one passed over in silence, have become rose-leaves in the bed of one's enjoyment. Personally, my attitude towards scenery in Wagner's music-drama is that so long as it does not distract attention by its badness it does not matter. The most important emotional factor is the lighting, and that is well done at Covent Garden, and

except for this particular scene everything went so smoothly that all one's attention could be concentrated on the music and drama. I doubt if finer musical performances have ever been given. Nowhere else, not even at Munich, could the casts have been bettered, and the orchestra, under Dr. Richter, was superb. The majority of the artists are well known at Covent Garden. Herr Kraus as Siegfried, Frä. Ternina as Brünnhilde, Herr van Rooy as Wotan, Herr Lieban as Mime, and Herr Van Dyck as Loge and Siegmund have sung here before in the same parts, but this year all these artists seem to have improved. Herr Van Rooy's voice has gained in beauty and control, and its pathetic tone-colour in "Siegfried" was very noticeable. Herr Kraus, for the first time in London, justified his German reputation. He really sang well, and the peculiar hardness and tightness of the upper notes in his voice were not so noticeable. Physical circumstances make him more the Siegfried of the "Die Götterdämmerung" than the boyish hero of the earlier music-drama, but his acting is vigorous and buoyant. The Mime of Herr Lieban is perhaps a trifle too self-consciously comic; but I was very much struck by the ease with which he sang the music, getting his effects of tone-colour by legitimate methods of voice-control—quite a lesson in Wagnerian singing. Herr Van Dyck was in better voice than usual, and he is always a capable and artistic actor. As to Frä. Ternina, I cannot write of her without raving at great length, but my remarks must be curtailed. This year her voice was rather tired in the upper register, but it has such an individual quality that one easily forgets any passing imperfections. How great she is as an actress in music-drama was well shown this year by contrast with two other Brünnhildes. Frau Leffler Burckard is quite one of the best Brünnhildes we know. Her voice is above the average, she acts well, and has a good stage presence. Another Brünnhilde (for one night only), Frau Reil, is also excellent—quite the equal of Gulbranson or Marie Brema, and a better singer and more subtle actress than Moran Olden; but neither of these artists can be compared with Ternina. She has a curious gift of making great impressions by the simplest means. One never thinks of her acting nor of her singing as separate achievements; she is a realization of Wagner's musical and dramatic intentions. All one can say by way of criticism is that Ternina was a little too classical, or Greek, in her bearing; but, then, that matches the conventional draperies of her dress. Partly this is Wagner's fault, too. His Brünnhilde is only outwardly a war-maiden; her inner life is of all ages. As that side of Brünnhilde is most commented on by Wagner in his orchestra, the impression of Brünnhilde as the embodiment of the new rule, for which Wotan so ardently longs, must always be the strongest. It is in conveying this meaning of the character that Ternina is so great. She spiritualizes the part until it is as noble as the music, with which it seems inextricably bound up. I do not know of any other Wagnerian artist who is so alive to the meaning of the orchestral music as an explanation of the ideas not actually expressed in the text. Her very gestures and expression, the very tone colour of her voice, reflect the orchestra. I put it that way because the artist is responsible for giving this clue to the orchestra; but, as a matter of fact, the effect is that the orchestra sensitively reflects all that is passing in Brünnhilde's mind. The other singers—Herr Bertram as Wotan, Herr Krasa as Alberich, Herr Oberstötter as Hagen, Fräulein Zimmermann as Sieglinde and Guttrune, Mme. Kirkby Lunn as Erda and Waltraute, Herr Klöpfer as Fafner, and Frau Hertzler Deppe as Erda and one of the Rhine-maidens—filled up casts which could not have been improved. I would particularly mention the splendid singing of the Rhine-maidens, of the Valkyries, and of the chorus in "Die Götterdämmerung."

To most of those who attended the performances the conducting of Dr. Richter must have seemed the special feature. It is many years since he has conducted opera in London, and I was unprepared for the care and tact with which he accompanied the singers. The orchestra was never too loud and yet the massive climaxes have never been so massively

played. The precision of the playing was amazing, and the slips were few and unimportant, and in all cases were due to mistakes on the part of the singers and individual instrumentalists, for which Richter cannot be held responsible. I will not go so far as to say that finer conducting there could not be. At the second cycle the mind had recovered from the overwhelming effect of hearing this music properly played and at the right *tempi* (how the "Ring" has been bent out of all shape by the dragging conductors!). The strength, the glow, the primeval vigour of the orchestral music were exhilarating, and at first swept me off my feet. But later I found there was room for some criticism, especially in the last act of "Siegfried" and in the whole of "Die Götterdämmerung." Richter is, above all, a musician, and if he can get the scores sung and played in accordance with the expressed intentions of the composer he is contented. His very refusal to share in the acknowledgment of applause showed that he wished to be considered as an instrument in the hands of the composer. And his chief merit has been that he has kept his orchestra in its proper place in the performance of the music-dramas. On the other hand, I found that Dr. Richter's musical preoccupation made him rather miss some of the more subtle and poetical touches. He is inclined to let melody go for all it is worth without attempting to obtain the extra emphasis, accent, and phrasing which give it a human life. The same thing, to be sure, is noticeable in his conducting in the concert-room. In the earlier part of the "Ring" this does not so much matter, for Wagner's use of the orchestra is more straightforward. The texture is more even, but in the last act of "Siegfried" and in "Die Götterdämmerung" the music is much more subtle. The instruments are used with more feeling for their dramatic tonal-colour, and the motives stand out from the general texture with greater clearness and meaning. Mere precise playing will not carry the thing through so well, and the orchestra is so much more plastic as a dramatic expression that for its proper performance a keen sympathy with drama is necessary for the conductor, both for the realization of the orchestral music and to give the singers full scope. In this post-"Tristan" and "Die Meistersinger" music the *dramatis personæ* are not caught in the meshes of the orchestra. The music-dramas are less of symphonic-poems with voices, and more of drama with music. Richter did not quite bring out all that might be brought out from the music. But it seems hypocritical to pen this, for Dr. Richter's share in the artistic success of the recent performances of the "Ring" entitles him to our sincerest thanks. He may be said to have made a new reputation in London.

BECKMESSER.

Musical Notes.

HOME.

London.—The King and Queen have consented to become patrons of the Handel Festival, which will be held this month at the Crystal Palace. The veteran conductor, Mr. August Manns, hoped to be able once again to occupy the post which he has so honourably filled for twenty years, but owing to rheumatism finds himself unequal to the heavy duties. Dr. Frederic Cowen and Mr. Henry Wood were asked to deputize for him; the latter, however, through pressure of work, was unable to accept, and the whole festival will therefore be under the direction of Dr. Cowen.—Mr. H. Wood is forming a select choir of 100 voices for practice and performance of ancient and modern masterpieces which have suffered undue neglect. The rehearsals will commence next October. The scheme is one which deserves rich support.—Mr. W. C. Webb, organist of the Downs Chapel, Clapton, gave his annual concert last month, when a collection made in aid of the Orphanage funds of the Incorporated Society of Musicians amounted to £10. Organists would do well to imitate so good an example.—The Moody-Manners season will commence at Covent Garden on August 4th. This

company, by the way, produced Ponchielli's opera "La Gioconda" in English at the Kennington Theatre on May 6th for the first time in London.—A concert will be given at Stafford House on July 1st with the object of founding an Evening Recreative Home for Factory Girls, as a memorial to Queen Victoria, by the *Girls' Realm Guild*.—Mr. Edwin Grasse, a blind violinist, who studied under Professor César Thomson, gave a highly successful concert at the Bechstein Hall last month. From the days of Conrad Paumann onwards there have been many blind organists and pianists; but we cannot recall the name of any blind violinist of note.—The Beethoven Festival at Queen's Hall, organized by Herr Kruse, commenced on Saturday afternoon, May 16th, under the direction of Herr Weingartner, when there was a large and enthusiastic audience.—We understand that the Moscow Trio, Messrs. Shor (piano), Krein (violin), and Ehrlich (violin-cello), who celebrated the tenth anniversary of their *ensemble* in November last by a grand concert at the Moscow Conservatoire, is shortly to give a concert here. To judge from the programmes of their concerts of the last ten years, the aim of these gentlemen has always been a serious one, their *répertoire* embracing in the order of the number of performances: Beethoven (31), Bach (19), Haydn (17), Mozart (15), Handel (14), Schubert (12), Mendelssohn (12), Schumann (11), Scarlatti (7), and of modern writers, Rubinstein (8), Tchaikowsky (5), Saint-Saëns, etc. etc.—Royal Academy of Music. The Sauret Prize has been awarded to Amy M. Inglis, Mary F. D. Dickenson being highly commended, and Margaret Sutton commended. (Examiner, Mr. A. Simonetti.)

Birmingham.—Mr. Turner's production of "Tannhäuser" at the Grand Theatre took place on April 22nd. Miss Chrystal Duncan was the Elizabeth, and Mr. Edward Arthur appeared in the titular part. Vocally, the opera was fairly rendered, with attention to detail and effect in the *ensemble*; but the orchestra was weak and the stage music in the first act practically omitted. The season closed on the 2nd ult. with a performance of "Maritana," Mr. Turner giving his extremely popular assumption of the part of Don César de Bazan.—The only remaining musical event for notice is the pianoforte recital given by Mr. Josef Hofmann in the Town Hall on the 14th ult. It is sixteen years, less a few months, since the talented pianist appeared here as a juvenile prodigy, and he seems to have passed out of mind, as the attendance at his recital was small. Beethoven's sonata "Appassionata" was finely played, and smaller pieces by Mendelssohn, Chopin, Schumann, and others were charmingly given. But the greatest enthusiasm was aroused by the display of virtuosity in Bach's organ prelude and fugue in a minor and the transcription of Wagner's "Tannhäuser" overture. These were wonderful from the executive standpoint, but quite superfluous in the Birmingham Town Hall.—The rehearsals for the Festival to be held next October were commenced on April 27th. The new chorus-master, Mr. R. H. Wilson, comes from Manchester, where he has long been associated with the Hallé Concerts. There should be the most perfect understanding between Mr. Wilson and Dr. Richter, and with the very fine material at command the choral work promises to be of the best. Bach's Mass in B minor is at present engaging the attention of the chorus.

Bristol.—The Clifton Choral and Orchestral Society gave Sullivan's "Golden Legend" at the Victoria Rooms. There was a good strong choir, and the band was composed of professional musicians. Among the vocalists was Mme. Conly, the Australian singer, who made a successful *début* at the St. James's Hall on Good Friday. Mr. F. W. Rootham was the conductor. Bristol amateurs never seem to tire of the "Golden Legend," and it is always sung *con amore*. The whole concert was a distinct success.—The Bristol Church Choir Union festival took place at the Cathedral early in the month. The object of the Union is to improve church choir singing. There has not been a festival since 1898. This year there were 494 chorists, drawn from twenty-two choirs, and the large congregation thoroughly enjoyed the special music.—The Bristol and Clifton Philharmonic Society's performance of "The May Queen" at

the Victoria Rooms drew a large audience. For its representation there were vocal and instrumental forces numbering over 400. As usual, tenors and basses were lamentably short. The principals were Miss Edith Evans, Miss May Wood (Bath), Mr. Henry Plevy (London), and Mr. Montagu Worlock. The conductors were Mr. Edward Pavey and Mr. Edward Cook, the originators of the society.—Miss Marie Hall, owing to the extraordinary success of her first visit, returned to the city of her adoption. There was again a crowded audience. She was associated with an orchestra of forty performers drawn from the Bath Pump Room orchestra and augmented by a few players from London and Bristol. The programme included a composition of Mr. P. Napier Miles, a well-known amateur. It was an appropriate introduction into the programme, for it was mainly through this gentleman's generosity that Miss Hall was able to pursue her studies abroad. One of the musical events of the month was the Elgar night given by the Bristol Choral Society. It was the concluding concert of the society's season. The programme included "The Dream of Gerontius" and the "Coronation Ode." The choir and orchestra numbered about 500, and the principal vocalists were Miss Muriel Foster, Miss Amy Perry, Mr. William Green, and Mr. Daniel Price. Mr. George Riseley has concluded a season that has won fresh laurels for his society and for himself.

Liverpool.—There have been only two musical events of any importance here during the past month. On April 18th Mme. Clara Butt and Mr. Kennerley Rumford gave a recital of songs, assisted by Miss Gertrude Peppercorn and Messrs. W. H. Squire and Johannes Wolf. On May 9th Mr. Josef Hofmann paid a visit to Liverpool after a very long absence. Owing, perhaps, in great part to the unpleasant weather, his audience was rather small. He gave a highly thoughtful reading of Beethoven's sonata "Appassionata," and played with fine feeling a Bach-Liszt prelude and fugue in A minor, and pieces by Chopin, Mendelssohn, Moszkowski, and Rubinstein. His technique was well exhibited in an arrangement of the "Tannhäuser" overture.

Manchester.—Josef Hofmann gave a pianoforte recital on May 6th in the Free Trade Hall, this being the first opportunity that Manchester amateurs have had of hearing him as a mature artist. His performance of a well-varied programme, including the prelude and fugue in A minor (Bach-Liszt), the Beethoven sonata "Appassionata," and Liszt's transcription of the "Tannhäuser" overture, created remarkable enthusiasm, and the small audience made up by warm appreciation what it lacked in numbers.—The annual meeting of the Hallé Concert Society took place on April 29th. Mr. Gustav Behrens, the honorary secretary of the society, presented the annual report, and stated that while the artistic renown of the concerts was never so high, the financial position of the society was also satisfactory. Instead of the successive deficits of previous years, the balance at the end of last season showed a profit of £49 3s. 11d. The committee desired to express their high appreciation of the distinguished and zealous services of Dr. Richter, to whose eminent accomplishments and unflinching devotion the success of the season had been so largely due.—By the sudden death of Mr. W. H. Dayas, on May 3rd, Manchester has lost one of its foremost musicians. Mr. Dayas came to Manchester from the Cologne Conservatorium to become the principal Professor of the pianoforte at the Royal Manchester College of Music, succeeding Sir Charles Hallé in that capacity. During his six years' work at the Manchester College Mr. Dayas had brought the teaching of the pianoforte at that institution to a very high standard. In addition to his possessing exceptional gifts as a teacher, Mr. Dayas was a fine performer, and a composer of considerable power, among his compositions being a string quartet, two organ sonatas, three sets of songs, some minor pianoforte pieces, a violin and pianoforte sonata, and a cello and pianoforte sonata, the two last-named having been composed in Manchester and played at Brodsky Concerts.—A successful concert was given by the students of the "Manchester" School of Music at the end of April; the pro-

gramme included compositions by four British composers—Mackenzie, Elgar, Hatton, and G. Thomas.

Sheffield.—Something like a little Prout Festival was held here on Monday and Tuesday, April 21st and 22nd. On the former evening the Lord Mayor of Sheffield (Mr. J. Wycliffe Wilson), who was in his young days at the same school as Dr. Prout, entertained the Dublin Professor, together with the members of the Brincliffe Musical Society and other local musicians, at the Town Hall. On the following night the Brincliffe Society gave their last concert of the season, the programme consisting entirely of instrumental works by Professor Prout. The composer himself conducted the orchestral items, the chief of which was his symphony in F (No. 3), and accompanied Mr. J. H. Parkes, the society's conductor, in a romance for viola and piano. Messrs. J. W. and James Sharpe, A. B. Cawood, Colin Smith, and W. H. Peasegood played the last three movements of a quintet for strings and piano, the first movement of which they had performed the previous evening. The concert was very enjoyable, and proved, if proof were required, that Dr. Prout is not merely a first-rate theorist, but a composer well worth a hearing.—The Amateur Instrumental Society, under Mr. Henry Dean, is the only society in the town which enters into friendly rivalry with the Brincliffe Society. The last concert of the season was on May 5th, when a programme less novel, but none the less enjoyable, was presented. Mendelssohn's incidental music to "A Midsummer Night's Dream" was the principal work, and was extremely well rendered. A deficiency in the brass somewhat spoiled the Wedding March, but the Nocturne was good.—The Male Glee Society's concert (Mr. J. A. Rodgers, conductor) was unfortunately fixed for the same evening as the Lord Mayor's reception of the Brincliffe Society, with the result that the audience was not as large as the excellence of the work done deserved.—On April 28th the Amateur Musical Society completed their season with Stanford's "Voyage of Maeldune," Sullivan's "Te Deum" written for the peace rejoicings, and a number of miscellaneous items. The cantata was accompanied by strings and piano, Mr. Schöllhammer conducting, and Mr. Phillips being pianist and organist.—Of concerts in the surrounding district those of the Ecclesfield Instrumental Society on April 14th and the Rotherham Orchestral Society on April 23rd, both conducted by Mr. Thomas Brameld, and a wood-wind chamber concert at Rotherham under the direction of Mr. John Duffell on April 20th, are deserving of notice. The programme in each case was exceptionally interesting, and reports speak very highly of the rendering.—Municipal music, in the form of brass bands in the parks and of "court and alley" concerts, begins this month.

Edinburgh.—Good Friday and Easter brought a good deal of music appropriate to the season—a comparative novelty in the musical and ecclesiastical customs of Scotland much to be commended. Chief amongst it were the performances of Haydn's Passion Music (the "Seven Words"), by Mr. Waddell's choir on Good Friday, and on Easter Sunday in St. Mary's Cathedral, under its organist and conductor, Mr. Collinson, who does such excellent work by his frequent performances of standard works of Bach, Handel, Spohr, and others. Apart from this should be mentioned the interesting programme given by Mr. Millar Craig's choir on March 31st: Cherubini's Requiem, the second part of Max Bruch's "Frithjof," and Grieg's "At the Cloister Gate"; the farewell concert on April 2nd of the popular male vocal quartet, the Harmonists, whose dissolution is much to be regretted; and the performance on April 4th of Haydn's "Creation," Parts I. and II., and Coleridge-Taylor's "Hiawatha's Wedding Feast," by Mr. Moonie's choir, the youngest of our three principal choral societies. But the great musical event was the appearance on May 9th, at the fifth and last of Herr Denhof's concerts, of the Joachim Quartet. The programme consisted of Beethoven's quartets in A major (Op. 18) and B flat major (Op. 130), and Schumann's quintet in E flat major (Op. 44), with Herr Denhof as pianist, interspersed with songs of Handel, Beethoven, Franz and R. Strauss, sung by

Miss Alice Holländer. Dr. Joachim sheds a halo of nobility wherever he appears, and his quartet accordingly has, among the many others now travelling, a special character of its own—it represents the classical rather than the romantic, the objective rather than the subjective, the aristocratic rather than the democratic. The all too rare presence attracted a demonstratively appreciative audience.—Edinburgh Musical Education Society. On May 6th Miss Balfour Ellis, L.R.A.M., read a paper on "The Child Songs of R. L. Stevenson," with musical illustrations by Mrs. J. S. Anderson and Mr. Marshall Millar Craig.

Dublin.—The visit of the Moody-Manners Opera Company from April 13th to 25th was made memorable by the introduction of "La Gioconda" by Ponchielli, a fine work, well performed by both band and choir, under the conductorship of Herr Eckhold. Mr. and the Hon. Mrs. Julian Clifford gave a piano and song recital on April 18th to a small audience. Mr. Clifford, an excellent pianist, was at his best in Chopin's fantasia in *f* minor, his own episode No. 2, Rubinstein's Staccato Etude, and Mendelssohn's "Wedding March and Dance of Elves." The Hon. Mrs. Clifford has a well-trained soprano voice, not powerful, but of tuneful quality. Mr. Clyde Twelvrees, the 'cellist, was deservedly successful.—At Mrs. Brown-Potter's recitals on April 20th Arnold Bödsey, the gifted 'cellist, made his first appearance in Dublin. His selection of solos was admirably suited to show his power of expression and his marvellous technique.—On April 27th Mme. Clara Butt gave a concert, assisted by Mlle. Sanda, of Berlin, and other artists. The most attractive features of the concert were the singing of Mme. Clara Butt and Mr. Rumford, the excellent piano playing of Miss Peppercorn, and the brilliant and expressive 'cello playing of Mr. Squire.—On April 28th, 29th, and 30th two new operettas for female voices, "The Japanese Girl" and "The Egyptian Princess" (libretto by Mme. Quinton Rosse, a well-known teacher of singing; music by Charles Vincent, Mus. Doc.) were produced with great success, Dr. Vincent conducting. The training of choir, soloists, and orchestra, also the staging, reflect the greatest possible credit on librettist and composer.—On May 14th the University Choral Society (conductor, C. G. Marchant, Mus. Bac.) performed "Acis and Galatea," and "The Forging of the Anchor," by Sir F. Bridge. The choir was accompanied by a specially organized amateur orchestra, led by that clever violinist Gilbert Smyly, F.T.C.D.—On May 2nd the Dublin Glee and Madrigal Union (J. R. Morgan, Dan Jones, T. F. Marchant, and T. Harris-Watson) sang in admirable style several old glees and madrigals. Herr Bast was solo 'cellist and Signor Esposito solo pianist.

FOREIGN.

Berlin.—Dr. Hans Richter and Herr Capellmeister Felix Mottl have both declined the invitation of the Wagner Memorial Committee to take part in the festival connected with the unveiling of the monument next October. Dr. Richter replied stating his objection to the festival itself, also to the manner in which it is to be carried out. To this the committee gave answer that the worthy Capellmeister was somewhat early in his criticisms, seeing that the scheme was not fully matured. It is to be hoped that some understanding will finally be arrived at on both sides. The absence of Dr. Richter would cause general regret, also that of Herr Mottl; but certainly neither of these gentlemen will keep away unless he feels he has good reason for so doing.—Paul Schwerts, with the assistance of Frau Elise De Nys-Kutschera and Alex. Heinemann, gave a vocal recital of no fewer than twenty of his own *Lieder* for one and for two voices. They have received honourable mention, in some of them creative power being recognized, which further development of the composer's powers will no doubt strengthen.—At an extra chamber music Singakademie concert, given by G. Schumann, Halir, and Dechert, two novelties were produced—a trio in *f* (Op. 25) by G. Schumann and a pianoforte quintet in *f* minor by Hugo Kaun, both of which are spoken of as works of merit.—Two performances of Beethoven's "Missa

Solemnis" by the Stern Gesangverein, three of Bach's "Matthew" Passion by the Singakademie, and two of Beethoven's Choral Symphony by the court orchestra and the opera chorus during Holy Week drew enormous audiences.—The following works are to be given next season by the Singakademie under the direction of Georg Schumann: Handel's "Judas Maccabæus," Bach's "Christmas Oratorio," and "Matthew" Passion, Beethoven's "Missa Solemnis," Brahms's "Nänie," Schumann's "Paradies und Peri," Verdi's "Requiem," and a "Tottenklage" by G. Schumann.

Duisburg.—A successful festival was held here on May 23 and 24, under the direction of Königlicher Musikdirektor W. Josephson, to celebrate the Jubilee of the Gesangverein. "The Messiah" was performed, of which a version had been prepared by Professor F. W. Franke, the Cologne organist. An interesting feature was the effective use of a *cembalo* made by J. Rehbock of this town. On the second day Bruckner's 9th symphony, followed by his "Te Deum," was performed for the first time in Germany. The programme included Sir Hubert Parry's "Blest pair of sirens," well sung and well received; the composer was present. Strauss conducted his "Tod und Verklärung" Busoni was pianist.

Frankfort-on-Main.—In the year 1878 was founded the Hoch Conservatorium, which opened with 123 pupils under the direction of Joachim Raff, and with an eminent staff, including Clara Schumann, Julius Stockhausen, Bernhard Cossmann, and Hugo Heermann. A year after the death of Raff, Dr. Bernhard Scholz, the present director, assumed office. This flourishing institution is to celebrate its jubilee on the 20th and 21st of the present month. It is subsidized by the State, and a large portion of the Frankfort Mozart fund is allotted to it on condition that pupils winning Mozart scholarships shall receive free training.

Leipzig.—During the month of April nineteen operas were performed at the New Theatre, among which were three by Mozart and six by Wagner. Besides this, "Midsummer Night's Dream" was given with Mendelssohn's incidental music, and at the old theatre there was a performance of "Trompeter von Säckingen." Not a bad record for one month!

Mannheim.—The grand Festival (April 12th to 14th) for the inauguration of the new Festhalle, under the direction of the chief court conductors, W. Kähler, F. Langer, and Felix Mottl, with the combined Mannheim and Karlsruhe Orchestras, was a great success. The new hall is a handsome building, capable (counting standing room) of holding no fewer than 15,000 persons; it is, in fact, the largest hall in Germany. The portals on the south front are in honour of Mozart and Beethoven. At one end of the hall is a stage, at the other a concert platform, and by a simple contrivance the seats can be turned in either direction. The opening programme commenced with the Vorspiel to the "Meistersinger." Signor Busoni gave a magnificent rendering of Liszt's *B* minor sonata. The scheme included Beethoven's Choral Symphony. Chamber music was also given by the Joachim Quartet.

Vienna.—A bust of Brahms was unveiled at the Central Cemetery on the 7th ult. It is the work of the young sculptor Fräulein Ilse Conrat, and the *N. Fr. Pr.* describes it as a striking, characteristic likeness. The choir of the Gesellschaft der Musikfreunde took part in the inauguration, and a poem by Max Kalbek was recited by Georg Reimers. In connection with this ceremony Frau Celestina Truxa, for many years the faithful landlady of Brahms, published in the paper mentioned above some pathetic details respecting the last moments of the master.—The house in the Mariahilf suburb in which Haydn lived and died has been converted into a museum. The Haydn Society has collected together musical autographs, letters, pictures, pieces of furniture, and the master's old spinet.

Budapest.—Last month the Philharmonic, the oldest musical society of Hungary, celebrated the fiftieth anniversary of its foundation. The first concert took place on November 20th, 1853, under the direction of Franz Erkel, conductor of the National Theatre at Pest, and composer of many Hungarian operas. The programme of the two-days jubilee

included Erkel's Hymn and *Fest-Ouverture*, and a performance was also given in the opera house of his "Georg Brankovics, der Despot von Serbien." Goldmark conducted his symphonic poem "Zriny," written expressly for the occasion, and the veteran composer was received with great enthusiasm. The festival closed with Beethoven's Choral Symphony. Wreaths were placed on the tombs of Franz Erkel and Alexander, his son and successor as conductor of the society. The father died in 1893 and the son in 1900.

Lille.—In the recent destruction by fire of the theatre the bust of Edouard Lalo was, as stated last month, damaged. The head, however, remained intact, and it has been placed on a marble pedestal in the grand sculpture hall of the Palais des Beaux Arts.

Versailles.—Augusta Holmès has bequeathed her library (books and music) to the library of this city, with the exception of books and scores bearing authors' dedications. She left her musical manuscripts to the library of the Paris Conservatoire.

Geneva.—M. François Planté recently paid a visit to M. Paderewski at Morges, near this city, and the two eminent pianists tried over on two pianofortes—one the solo part, the other the arrangement of the orchestral parts—M. Massenet's new pianoforte concerto, a performance which, if given in public, would certainly have attracted a very large audience.

Brussels.—Wagner's tetralogy has been performed at the Monnaie for the first time, and it may be added that this was the first time on any stage that the whole work was given in French.—Dr. Richter, by the way, once prophesied a future for Mozart: two of his pianoforte concertos were performed here on the same day!

Rome.—Autographs of Palestrina, including the famous "Impropriet," are said to have been stolen from the archives of the Lateran.

Milan.—The following works are announced for performance at La Scala during the season 1903-4:—"Grisélidis" and "Thais," by Massenet; "Le Roi l'a dit," by Leo Delibes; "Sibérie," a new opera, by Giordano; and a new opera by Samara.

Madrid.—Teresa Carreño has been winning the favour of the public here. She has played concertos by Beethoven and Grieg, and solos by Schumann, Chopin, and Liszt.—The Philharmonic Society, a body of amateurs, has inaugurated a new series of Chamber Concerts with the Spanish Quartet, under the leadership of Francés. At the first was produced a quartet for strings by maestro Chapi, in which use is made of folk melodies.

Barcelona.—The anniversary of Wagner's death was celebrated here by the Wagner Society. Excerpts from "Parsifal," with choir and orchestra, were given under maestro Ribera's able direction.

Lisbon.—A "Diccionario Biographico de Musicos Portuguezes," by Ernesto Viera, in two volumes, with fifty-three portraits, has just been published—a valuable contribution to the history of Portuguese music.—A new School of Music has been founded under the direction of Julio Larcher, José-Maria Pedroso, and Arthur de Sousa. It is to be opened in October, and part of the scheme is to give three important concerts every year, also musical *séances*.

Copenhagen.—A concert has been given at the Old-Fellow Palace, the proceeds of which are to go towards a fund for the erection of a monument to the Danish composer J. P. E. Hartmann, who died in 1900 at the advanced age of ninety-five, and whose works enjoy popularity in his native country.—The sixty-seventh season of the Musical Society has been brought to a successful close. At the final concert was performed the choral work "Dornröslein," by the Danish composer P. Heise, under the able direction of Professor Neruda; and Heise's two operas "The Daughter of the Pascha" (1869) and "King and Marshall" (1878).

OBITUARY.

LUIGI ARDITI, composer and distinguished conductor (under Lumley, E. T. Smith, and Mapleson), composer of the vocal

waltz "Il Bacio"; aged 80.—**HEINRICH BELLERMANN**, professor of musical science at Berlin University; died at Potsdam, aged 72.—**GIUSEPPINE BRAMBILLA**, famous Italian opera singer; died in Milan, aged 84.—**ALPHONSO BUONOMO**, composer of "Ciccio e Cola"; aged 74.—**W. H. DAYAS**, professor at the Royal Manchester College of Music (see Manchester notes).—**HERM. DIMMLER**, excellent pianist; died Freiburg i. B.—**EMILE DURAND**, professor of harmony at the Paris Conservatoire; aged 73.—**RICHARD FRICKE**, ballet master, assisted Richard Wagner in the production of "Ring des Nibelungen" and "Parsifal"; aged 85.—**ALBERTO GIOVANNINI**, teacher of singing at Milan; aged 61.—**JOSEPH PAUL HAUSER**, member of Court Theatre, Karlsruhe; aged 74.—**SAMUEL HÖNE**, bassoon player in Royal Orchestra, Berlin; aged 95.—**ROBERT VON KEUDELL**, excellent musician and pianist; aged 80.—**J. H. LÖFFLER**, composer and organist; at Pössneck, aged 71.—**ALPHONSE NEUMAN**, teacher of the bassoon at the Conservatorio, Naples.—**KARL PEISER**, music publisher, representative of the firm Hug & Co., Leipzig; aged 47.—**KARL PETERS**, chorus master; at Tepitz.—**RICHARD THIELE**, song writer; died at Berlin, aged 55.—**CHARLOTTE WILHELMJ**, formerly esteemed vocalist, mother of the eminent violinist; aged 84.—**TH. WINKELMANN**, director of the Opera Magdeburg; aged 52.—**ANTON HUBER**, writer on music, Vienna; aged 58.—**CLARA KRETZSCHMAR** (née Meller), excellent pianist, wife of Dr. Hermann Kretzschmar; died at Leipzig.—**SYBIL SANDERSON**, American prima-donna.—The death is announced of **MALWINA SCHNORR VON CARLSFELD**, the Isolde when Tristan was first produced at Munich in 1865. Her husband, Ludwig Schnorr, who was the Tristan on that occasion, died already on June 21 of that year.—**F. W. SCHMIDT**, teacher of singing, at Charlottenburg.—**EUGENIE MICHAELIS-NIMBS**, formerly dramatic singer at Darmstadt.—**E. RAPPOLDI**, distinguished violinist, aged 64.

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Sleep once more.
Ninna-nonna, ninna-nanna,
Ninna-nanna, O!

Out of the skies
Purple and deep,
Madonna's eyes
Watch above thy sleep.
Softly she sings
Into thine ear
Of holy, heavenly things,
Pure and dear.
Ninna-nonna, ninna-nanna,
Ninna-nanna, O!

Doves took their flight
Home long ago;
Winds of the night
On the waves lie low:
All the world sleeps
So sweetly now,—
Little one, little one,
Why not thou?
Ninna-nonna, ninna-nanna,
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